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BORIS ANISFELD



Горному Музею Муравьевых

на бумаге Императора

Николая

1919

Декабрь



SELF-PORTRAIT OF THE ARTIST  
WITH SUNFLOWER AND CAT

THE  
BORIS ANISFELD  
EXHIBITION

WITH INTRODUCTION AND CATALOGUE  
OF THE PAINTINGS

*By*

CHRISTIAN BRINTON



1918 - 1919 - 1920

ARRANGEMENTS FOR THE TOUR OF THE BORIS ANISFELD  
EXHIBITION HAVE BEEN MADE BY DIRECTOR  
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SELF-PORTRAIT OF THE ARTIST  
WITH MANNIKIN



# INTRODUCTION

BY CHRISTIAN BRINTON

## I—CRITICAL

*Les formes, les couleurs, et les sons se répondent.*

WHEN, a scant decade ago, the Russian Ballet first flung across the European artistic firmament its fresh effulgence, the general public considered it a purely exotic phenomenon. Those familiar with Russia only through the sermonizing of Tolstoy, the stark pathology of Dostoevsky, and the peace propaganda painting of Vassili Vereshchagin were ill prepared for this exhilarating fusion of colour, sound, and movement. The chromatic opulence, the choreographic perfection, and the frankly pagan appeal of these performances were indeed in sharp contrast to the sober teachings of the prophet of Yasnaya Polyana, who, clad in rough smock and round cap, sat beneath the Tree of the Poor expounding to naive muzhiki the gospel according to Liev Nikolaievich.

By the close of a brief, triumphant season—it was at the

Châtelet, in Paris, in 1909—the conventional, West European conception of the Slavonic temperament had undergone a change. The preachments of the humanitarians, and the interminable analyses of the great, turgid realists were forgotten in the free enjoyment of an art swift, sensuous, and synthetic—the art of the choreodrama. As though by magic, one was transported from church, courtroom, and clinic into a wonder-world of romance and passion, to Samarkand and Bagdad, to Persia, India, and China. That paralysis of purpose and that tyranny of the actual so typical of certain phases of Russian thought and life were suddenly dissipated. The soul tortures of Anna Karenina vanished before the exultant seduction of Semiramis, Zobeide, and Salome. What was of chief importance however was the fact that a new and vigorous art form had come out of the East bearing, Magi-like, its bountiful offering. The cumbersome Wagnerian claptrap so long in vogue was superseded by something logical and organic. Petrograd had taken precedence over Bayreuth. The philosophic premonitions of Baudelaire, and the *spectacle de rêve* of that purest of aestheticians, Stéphane Mallarmé, had virtually been realized.

While in the popular mind this transformation had taken place overnight as it were, the moment was long preparing. Contemporary Russian art, of which the ballet is but a single manifestation, represents, in common with all art that is inherently vital, the relentless process of reaction. In this land of extremes, taste, too, has its extremes, and the men of to-day have but risen against the trammels of a sterile, plebeian past. You will in brief fail to grasp the significance of contemporary Slavonic art in all its colour and complexity, if you do not remember the fact that it constitutes, first and

foremost, a protest against realism, a triumphant renaissance of the ideal, or, to be more explicit, of decorative idealism.

Without presuming to be pedantic, it is well to recall the date of 1890 as the starting point of the modern movement. Before this period Russian art, and more specifically the art of painting, had submitted to divers contrasting influences. Hieratic and full of rigid ritualism under the spell of Byzantine priest, a specious imitation of aristocratic and foreign, imported, modes under Peter, Catherine, and Elisabeth, Slavonic painting became, toward the middle of the last century, secular and democratic. Although the Imperial Academy of Arts was founded as far back as 1757, it was not until long after the shattered legions of Napoleon had straggled homeward through the snow that the first salutary stir of the native spirit began to make itself felt.

That quickening of the national consciousness which followed the liberation of the serfs under Alexander II found echo in the secession from the Academy, in 1863, of a band of raucous rebels, headed by Ivan Kramskoy, who proclaimed their freedom from scholastic precedent and their unflinching devotion to popular scene and character. Supported by such redoubtable publicists as Pissarev, Chernychevsky, and Stasov, the Russian painters of the period became frankly utilitarian in their outlook. They rudely spurned every suspicion of aestheticism. Their slogan was *le beau, c'est la vie*, and art with them degenerated into a protest against certain well-defined social conditions, a weapon used by class against class. Thoroughly imbued with purpose and propaganda, they banded themselves into an organization known as the Peredvizhniki, or Society of Travelling Exhibitions, in order the better to promulgate their theories. Preachers in paint,

they did not scruple to degrade art to the level of the platform.

Nor were the painters alone in their attitude, for literature and music were put to similar service. Gogol satirized current officialism, Nekrassov sang the song of pity and pain, and Moussorgsky, as convinced a Slavophile and humanitarian as any of his contemporaries, proclaimed that "Art is not a goal, but the means to talk to one's brethren." No one, in fact, however strong his individuality, or however rich his temperamental endowment, escaped the pall of this dull, unrelieved pedestrianism. Perov may be considered the Hogarth, the typical pictorial moralist, of his generation, while Repin's *Burlaki*, or *Bargemen of the Volga*, despite its sturdy naturalism, is in essence a brief for the submerged, the "dark people" as they are called in Russia.

The chief elements which the art of this epoch lacked were technical mastery and emotional appeal. The *Pere-dvizhniki*, or *Wanderers*, painted crudely and were wanting in poetic impulse, nor was it until a score or more of years that any substantial improvement was effected. The three men who did most to redeem Russian painting from the arid didactics of the day were Levitan, Serov, and Vrubel. If Levitan's legacy was a certain pervasive, elegiac sentiment for the out-of-doors, it was on one hand the sterling professional competence of Valentin Aleksandrovich Serov, and on the other the transfiguring imagination of Mikhail Aleksandrovich Vrubel, that were mainly destined to rescue Slavonic art from its sordid servitude. If Serov taught the men of the present generation how to paint, it was Vrubel, all ardour and passion, who may be said to have shown them what to paint, who summoned them from a world of unleavened reality into the luminous realm of colour and fancy.

An increasing liberty of choice and treatment, and a distinct heightening of individual self-expression, marked the transition in Russian art from doctrinal realism to the freedom of a luxuriant, untrammelled idealism. You have a foretaste of this in Ivanov's fanatical Christ-madness; you find it in the fervid nationalist researches of Viktor Vasnetzov, while in the demoniac obsession of Vrubel it flares up in tragic splendour. Still, despite the striking achievements of certain more or less isolated figures, the cult of emotion and imagination did not begin with blare of trumpets. It started modestly among a group of Moscow artists which included Helen Polenova, Golovin, Maliutin, and their associates. They it was who registered the first unified protest against the programme painting of the Wanderers, and who, through book, print, stage setting, and domestic handicrafts led Russian art into the domain of decorative invention. Their method was frank and logical. Like all Slavs they viewed the present through the eyes of the past, through the mystic gaze of Byzantine iconographer and the simple faith of muzhik.

These fairy tale painters, as they were called, went straight to the inexhaustible treasury of Slavonic tradition in order to rediscover that "true Russia" of which they ardently dreamed. Nationalists in the best significance of the term, they forsook the shabby haunts of nihilist and gendarme for the shimmering home of Swan Princess and Russalka. The basis of their activity was found in the work of the peasants, and it is obvious that the contribution of these humble souls, so beset by wistful aspiration and so full of spontaneous feeling, must never be forgotten in any survey of Russian painting. It is they who in large measure

are responsible for what is most typical and most vital in an art that is both modern and barbaric, both brutal and tender.

Substantial as it was, and based upon sound aesthetic principles, the achievement of the Moscow group nevertheless scarcely rose above the level of provinciality. If it was the mission of these pioneers to bring to contemporary Russian art the charm of creative fancy, as well as a distinct regard for decorative design, it was reserved for the more sophisticated talents of Petrograd to endow Slavonic painting with the priceless stamp of style. With the founding in 1899 of the review known as the *Mir Iskusstva*, or World of Art, and the series of exhibitions given under the auspices of the society bearing the same name, came the end of the old régime and the dawn of a brighter day for Russian taste. While art is a community expression, and artistic movements are collective movements, the two men whose names stand most prominently forth as having fostered this veritable rebirth of Slavonic beauty are the impresario, Serge de Diaghilev, and the painter, critic, and *directeur artistique*, Alexandre Benois. They were the fugelmen of the new dispensation. They stood ever in the forefront pointing the pathway if not of aesthetic salvation, at least of aesthetic redemption.

Around Diaghilev and Benois rallied all the abler talents of the day. The rococo eroticism of Somov, the Empire delicacy of Lanceray, the severe, almost stone-age archaism of Rerikh, and the fertile eclecticism of Bakst flourished abundantly during the succeeding decade. No phase of artistic endeavour remained untouched. The province of book illustration welcomed a new master in the stylistic Bilibin, Stelletsky proved himself a true creative fantast in his polychrome figurines, while the wanton graces of the eighteenth

century were piquantly revived by Benois who laboured alike with brush and pen. Each and all they may be classed as retrospectivists. In order the better to convey their message, and at the same time to escape the banality of contemporary existence, they drew upon the treasury of the past. Every epoch, every period, in the cultural history of their country was turned to account. Spirited and fastidious, this art was instinct with poetic sensibility. The glaring noontide of national realism was succeeded by the afterglow of a national idealism, refined, responsive, and eloquent of half-forgotten things.

The crowning triumph of this efflorescence was found in the ballet, and it was to the ballet that gravitated, through a species of magnetic attraction, the more advanced spirits in the field of Russian art as well as music. In one of his expansive moments Théophile Gautier proclaimed that *La langue universelle rêvée par les utopistes, le ballet l'a réalisée*, though, had Gautier lived to see the Russian Ballet, even his flexible phraseology would have been put to test. Parasitic because it takes what it so elects from every available source, the *Ballet russe* may nevertheless lay claim to being considered a novel and creative art form. In these vivid, passionate spectacles, where all is fanciful and unreal to conventional vision, yet emotionally veracious and convincing, wherein painter, poet, musician, and mime have fused the various elements with flawless precision, the Slavic genius finds its most typical expression.

Beginning with the robust nationalism of Balakirev and Moussorgsky, and culminating in the rhythmic suggestion of Igor Stravinsky and Serge Prokofieff, there is scant need here to refer to the part music has played in this truly Russian

renaissance. With the unparalleled technical dexterity, and incomparable mimetic finish, of the interpreters of these ballet-dramas we are already familiar. We are fully convinced that in Nijinsky and Adolf Bolm is revived the soul of the fabled youth who died dancing on the shining strand of Antipolis. It is rather the contribution of the painters which for the moment claims consideration. And it may briefly be attested that it was the magic of colour, and the sovereign integrity of design, that gave these performances their chief significance.

Almost every member of the modern school was from time to time called upon to offer his quota to the glorification of opera or choreodrama. Including Korovin, who was already attached to the Imperial Theatres in the capacity of official painter-decorator, the list numbers sober talents such as Serov and Rerikh, as well as the most daring among the newcomers. Eclectic to an almost bewildering degree, there was literally no subject too remote or too exotic to appeal to these magicians of palette and brush. While the non-Russian themes ranged from the Grecian Terror Antiquus to the Gallic grace of *Le Pavillon d'Armide*, it was on native terrain that the best results were achieved. That which beyond everything these productions accomplished for Russia was a marked intensification of the national race consciousness. The scenery and costumes for *Ivan the Terrible*, *Prince Igor*, and *Boris Godounov* in the field of historical representation, and the setting for such spectacles as *The Snow Maiden*, *A Tale of Springtime*, *The Fire Bird*, and *Sadko* in the realm of creative fancy, stirred the public sensibilities as nothing had hitherto done. And even more suggestive were the revelations, in *Thamar* and *Scheherazade*, of that passionate, Slavo-oriental note which, sinister

and fatalistic, lurks beneath a swift-changing and impermanent European surface.

The leading characteristic of contemporary Russian art, whether exhibited on the stage or in studio or gallery, is its stylistic appeal. The work of these men is not analytic, but synthetic. It is not scholastic, but sensuous. The painters of to-day, freed from heavy-handed realism, have harked back to that fundamental aesthetic patrimony from which the artistic inspiration of the nation originally sprang. It has ever been the habit of the Slav to view things broadly and deeply. The ikon mood of the early masters of Kiev and Novgorod, of Moscow and Vladimir, while prescribed in its expression, was a mood of intense, ecstatic feeling. And novel as it assuredly is, the work of the latter-day Russians reveals the same passion for simplification, and the same emotional fervour you find in the blue, pale gold, and vermillion "prayer pictures" of the remote, anonymous craftsmen of the past.

In its essential aspects the artistic physiognomy of Russia has remained unchanged throughout the ten centuries of its development, and because of its deep-rooted racial and psychic basis, the production of the modern Russians is more logical and more legitimate than is the work of the extremists of other countries. In their desire to create a universal aesthetic language, to correlate literature, painting, music, and the theatre we see but another phase of that strong idealistic strain, that touch of mystic exaltation, which is so typically Slavonic. That these eager, aspiring spirits, at once so refined and so barbaric, have gone a long way toward their goal cannot be denied. In any event, each has played his part with splendid freedom, with an almost prophetic abandon. For the Slavs, like the Frenchmen, and the Romans before them, danced, as it were, on the eve of a world cataclysm.

## II—BIOGRAPHICAL

*Je peins ce que je sens, pas ce que je vois.*

INTO the inspiring ferment of the Russian neo-renaissance came, just at the turn of the century, a youth who was destined to enrich the art of his day with two distinctive notes, the note of colour, and the note of creative fantasy. It is obvious that colour and creative fantasy were characteristic of Russian painting before the advent of Boris Anisfeld, but he intensified this colour and added to this fantasy an unwonted luxuriance. The visual creator of *The Marriage of Zobeide*, of *Islamey*, *Sadko*, and *The Preludes*, the painter of grey, spirit-glimpses of the Neva, and purpleal evocations of Syria or Palestine, was born at Bieltsy, in Bessarabia, October 2, 1879, and christened Boris Israëlevich Anisfeld. His father was a landed proprietor of means, possessing a large estate, and the boy's early years were passed in close communion with nature and natural scene.

Left much in the company of a trusted family servant named Fyodor, a massive, good-natured Galician, the lad led a happy, pastoral existence. He enjoyed outdoor life in all its aspects. He noted the waving grain fields, the shifting contours of the clouds, and the silent change of season. Particularly fond of animals, he delighted in fraternizing with the horses and cattle that dotted meadow and pasture. Yet by no means all his time was spent in the open, for the family to which he belonged was well known for its cultural sympathies. Drawing and music were his chief passions, and he dreamed now of becoming a famous painter, now of being a celebrated violin virtuoso. The elder Anisfeld, who was of a studious disposition, more addicted to history and philosophy

than agriculture, took an active interest in his son's tastes. So when, at the age of sixteen, the boy determined to devote himself to the study of art, he encountered none of the customary parental opposition. He left his family home, and the faithful Fyodor, with the godspeed and good wishes of all.

The first five years of Boris Anisfeld's apprenticeship were passed at the Odessa School of Art, where his masters were Ladijinsky, a modest, quiet man possessing an inborn genius for bringing the best out of his pupils, and Kostandi, the leading teacher of portraiture and figure composition. As he now looks back upon those aspiring days, Anisfeld realizes that this then thriving provincial institution, which numbered some three hundred students and professors, was his real artistic foster-mother. He worked with unflagging zeal, and by 1901, when he left to complete his training at the Imperial Academy of Arts at Petrograd, he was well grounded in the technique and practice of his profession. He had tried his hand at everything. He painted landscape, figure, portraits, and decorative compositions, and used with assurance crayon, oils, tempera, water-colour, and pastel.

Although connected for the ensuing eight years with the venerable institution on the Vassili Ostrov, over which at that period presided the late Ilia Repin, it cannot be said that Boris Anisfeld is a product of scholastic training. His first professor was Kovalevsky, an industrious fabricator of battle pictures. On the death of Kovalevsky he attended the classes of Kardovsky, a younger man and a specialist in genre subject. As a matter of fact, however, Anisfeld and his particular coterie cared little for the dry dicta of the faculty. They painted as they chose, and being regarded as irreconcilable rebels, were left to their own devices. The new spirit was indeed already

making its presence felt in atelier and exhibition hall. And without those in authority being able to forestall it, ferment and unrest slipped past the twin sphinxes that solemnly flank the entranceway of the Academy. Staunch defenders of tradition such as the massive, boyarin Stassov, and Repin, the sturdy Cossack from Chuguyev, might rail as they liked, yet there was no halting the Fire Bird of fancy once she had risen in flight.

In 1904, while still a student at the Academy, Boris Anisfeld married, and the following spring and summer were spent travelling and sketching in his native country. His sojourn in the open was in strong contrast to the constrained atmosphere of the Academy, and eye and hand quickly responded to the inspiring message of the out-of-doors. Ever in quest of fresh scene, his wanderings included the lower reaches of the Neva, the silent birch forests and broad fields of Tver and Vitebsk, the West Dvina, the Dniepr, and the Crimea. While in the Crimea the painter and his wife stopped longest at Gourzouff, the wave-washed village where the poet Pushkin once resided. It was from Gourzouff that he visited the nearby mountain of Aiou-Dagh, or The Bear, whose high-pitched crest dominates the sea for miles around, and here he painted the canvas entitled *Clouds over the Black Sea*, a picture that did much to establish his artistic reputation.

It was with a certain sense of satisfaction that, in the early autumn, the young man journeyed northward to Petrograd and settled in his modest quarters in the Tutchkov Pereulok, not far from the Academy. The canvases he brought with him, though not imaginative in appeal, were highly subjective, and displayed accuracy of observation and rare visual sensibility. They may be characterized as temperamental tran-

scriptions of reality, subtle, decorative, at times almost Whistlerian in their delicacy. During the course of the succeeding winter the art of Boris Anisfeld began to attract public notice, and it is fitting that the credit of his discovery should go to the painter and critic, Igor Grabar, the leading Russian exponent of Impressionism. So enthusiastic was Grabar over the young man's work, that he brought it to the attention of no less a personage than Serge de Diaghilev, who was then assembling his notable collection of retrospective and contemporary Russian art. Diaghilev, with his habitual penetration, selected a group of Anisfeld's pictures for his exhibition, which, by the way, proved the success of the Petrograd art season of 1905. It was the following year that witnessed the triumph of these same Russian painters at the Paris Salon d'Automne, and although an entirely newcomer, Boris Anisfeld had the distinction of being elected a Sociétaire of this enlightened organization.

The identical season that saw Boris Anisfeld's success in Paris as a painter of sensitively viewed landscape effect, witnessed his triumph in Petrograd as a master of stage decoration, the initiator of a new genre, the predecessor, in point of fact, of the ubiquitous Bakst and the entire school of Russian scenic decorators. *À tout seigneur, tout honneur*, but it is nevertheless indisputable that when Anisfeld's setting for Hugo von Hofmannstahl's *Marriage of Zobeide* was disclosed at Mme. Vera Kommissarjevskaya's Dramatic Theatre, something new had been added to the sum total of contemporary Slavonic art. A Persian fantasy in three acts, the play afforded Anisfeld the opportunity he had been longing for. He worked with unremitting ardour, and into its artistic investiture poured the wealth of his rich, fundamentally oriental tempera-

ment. Each scene formed a separate picture, the moving figures of the actors being merely the changing highlights of the composition. The use of distinctive colour schemes, especially of blue-green, orange-green, and rose-green and gold, was as novel as it was daring, and the combinations of tone and structural line were calculated to create a definite psychological as well as aesthetic impression.

So individual and striking were the chromatic and stylistic qualities he exhibited on this occasion, that once again was the discerning attention of Diaghilev turned toward the young Bessarabian, with the result that he was forthwith commissioned to undertake some of the most important productions for the Russian Ballet. From this date onward the story of Boris Anisfeld's career unfolds itself with unbroken uniformity. The Marriage of Zobeide was succeeded by numerous special scenes for the ballet executed wholly by the artist, for he is one of those born craftsmen who are not content to turn their maquettes over to alien hands. In 1908 came his *décor* for Boris Godounov, done in conjunction with Golovin. In 1909 Ivan the Terrible, in which Golovin, Rerikh, and Anisfeld collaborated, was presented in Paris, while 1911 saw the creation of Sadko at the Châtelet in Paris, and afterward at the Imperial Maryinsky Theatre, Petrograd. In this latter instance Anisfeld designed costumes as well as scenery, the production in consequence being a complete and unified affirmation of his personality. Sadko was shortly followed by the première of the Anisfeld-Fokin version of Balakirev's Islamey, also at the Maryinsky Theatre, a spectacle that won the unstinted praise of the Petrograd critics, notably of Volinsky, a valiant champion of the more advanced phases of artistic expression. And after Islamey it is merely necessary to record

the success of *The Seven Daughters of the Ghost King*, *The Preludes*, *Egyptian Nights*, *Les Sylphides*, and similar spectacles seen in the principal cities of Europe and America.

Yet it must not be assumed that Boris Anisfeld, during these busy, creative years, did not stir from Petrograd. He is, to the contrary, as is proved by his coming to America, a persistent, intrepid traveller. His own country he knows from end to end, from the Caucasus to Finland, from Pinsk to Perm. In 1906 he went to Paris to attend the exhibition of Russian art at the Grand Palais, and every succeeding year until the war accompanied the ballet on its triumphant tours in order to supervise his own productions. Upon the close of each season he would spend the balance of the summer travelling and sketching from nature wherever it happened to suit his fancy. He in this way visited by turn Concarneau, on the Brittany coast, Capri, the Tyrol, the sparkling strand of Biarritz and Hendaye, Spain, Switzerland, Northern Italy, Venice, and Vienna.

From each of these places Boris Anisfeld brought home vivid pictorial records, canvases revealing a typically individual viewpoint. While maintaining to a marked degree his proper artistic identity, he rarely failed to catch the particular feeling of the subject in hand, whether the dazzling animation of a summer beach scene or the rude poignancy of a wayside crucifix. Not infrequently he would attack the same problem a number of times, on each occasion varying the details as a composer is apt to embroider upon a given theme. One and all, these sketches witness the fresh, unfatigued sensibilities of the man. Done in holiday mood, they are instinct with colour and graphic vitality. As the case with most of his work, these paintings were seen either at the

Soyuz, or Union, or the frankly progressive society known as the Mir Iskusstva, or World of Art. The Soyuz, which is the more conservative organization of the two, is especially partial to the Moscow artists, while the Mir Iskusstva to-day includes virtually all the advanced talents of Petrograd.

In any consideration of the Slavonic temperament you must never lose sight of the fact that there exists, in each and every Russian, a sharply defined dualism, an unceasing conflict between the claims of East and the claims of West, between the passion for the mystic and the devotion to the actual. Throughout the achievement of Boris Anisfeld these currents run parallel. Anisfeld, from the outset of his career, possessed two distinct manners, his work in consequence falling into two separate categories. Side by side with his crisply seen *Clouds over the Black Sea*, his *Bathers*, *Autumn*, and other subjects in the Salon d'Automne, hung *The Legend of Buddha*, a fervid bit of oriental fancy. It is the element of creative, colouristic imagination displayed in this picture that, during ensuing years, has won its way to unchallenged ascendancy. The fantast now and then returns to reality for diversion or refreshment, but gradually the subjective note has become dominant, the note of objectivity a matter of secondary import.

Spirited as are his travel impressions, characteristic as are his portraits, and important as is their place in the evolution of the artist's personality, Boris Anisfeld's chosen sketching ground is the intangible kingdom of fancy. It is not when confronting fact that he feels most at home. It is when calling into play those deep-seated aesthetic atavisms that so indubitably condition his creative consciousness. An oriental by ancestry and spiritual heritage, he possesses to a notable

degree that faculty which belongs to those who, young or old, see visions and dream dreams. It has been the fashion of certain Petrograd critics, including the cosmopolitan Benois, to see in Boris Anisfeld a typical occidentalist, the West European rather than the Slav, and to aver that he is an artistic descendant of Giorgione and the Venetians, Paolo Veronese and Tiepolo. The diagnosis is not alone superficial but misleading. It is not these masters, nor yet the Frenchmen, Monticelli or Odilon Redon, that he suggests. Idealistic and decorative though it manifestly is, the inspiration of Boris Anisfeld harks still farther back. Its sources are not Latin or Attic, but Byzantine and even Asiatic. Its home is not lagoon-lapped pleasance of Venice, or far-gleaming Île de Cythère. It is the purple hills of Palestine and the hanging gardens of Babylon.

There is, in the work of every artist, a certain unity, latent or conscious. No matter what changes or transformations he may be subject to, he can never escape his inalienable birth-right. Survey for example the legacy, still fragmentary and incomplete, of Boris Anisfeld, and you cannot fail to discover the silent force that binds together his every effort. The imaginative fervour, the sumptuous tonality, the love of jewel-like surfaces, strange beasts; birds, flowers, fruits, and luxuriant foliage all point toward the seductive East rather than the ordered, rationalistic West. Many of the more decorative and abstract canvases of Anisfeld are virtually oriental syntheses. Removed from the realm of specific representation, they unfold themselves with truly exotic splendour. Profoundly influenced as the painter was in his youth and early manhood by the Scriptures, you need not be surprised at encountering here such apparitions as Rebecca at the Well,

or the Shulamite chanting her ardent love song. Out of the Garden of Eden he fashions a paradisiac fantasia, all green and purple, and in *The Golden God* we find traces of that frenzied image worship which will never, it seems, be wholly eradicated. *The Exodus* has a distinct Old Testament flavour, while not a few of these subjects possess a veritable apocalyptic strangeness. And apart from theme, the reverberating colour chords of these compositions are oriental. Colour is indeed their chief glory, their main reason for being.

Strong as is the Eastern, or Slavo-oriental strain in Boris Anisfeld's work, it is subsidiary to the general tendency toward decorative synthesis which characterizes his temperament. You note this predisposition in the smaller studies from nature, whether the theme be the fresh, vernal impulsion of spring, as in his silvery *Birch Grove*, or the festal pageantry of his *September*. You however get a clearer, more decisive conception of it in the series of larger compositions which began in 1908 with *The Blue Statue*, and was continued with the Goyesque subject entitled *The Golden Tribute*, *Hispania*, and *Hesperides*. They are all ambitious, idealistic, and avowedly decorative canvases. *The Blue Statue*, which created a distinct sensation when seen at the Vienna Secession, is remarkable for its sumptuous romantic appeal, while in *The Garden of the Hesperides* the painter has attained an imaginative glow, a mellow, extramundane radiance rare even with one to whom colour is an imperious instinct.

This symphonic fantasist, who literally plays with lapis lazuli, emerald, and deep, sonorous reds and yellows, nevertheless preserves at every step a fitting degree of outward semblance. An admirer of such visionary spirits as Whistler and Oscar Wilde, as well as the enigmatic Easterners, Anisfeld

yet moves in the world of pictorial symbolism with a certain satisfying surety. The two elements which beyond all he strives to attain in his paintings are colour and form. "I always see a thing first in colour," he says. "It comes to me as a fairly complete conception, and I rarely have to alter the essential character of any of my initial impressions." Elaborating the idea, he continued with brevity and concision, "It is my habit to put down these visions of colour and form, such as they are, quite freely in water-colour, pastel, or oil, and to amplify and intensify the scheme at some later time as I am so disposed. With me art is a matter of feeling, and I paint, as a rule, that which I feel, not that which I see. When I begin work upon the scenery for a ballet or an opera, for instance, I pay scarcely any attention to the plot. I listen over and over to the score, for it is from the music that I derive my most valuable suggestions."

You have here in a measure the aesthetic credo of the new school of decorative idealism in Russia. The group to which Boris Anisfeld belongs, and which alternately devotes its energies to the stage, to the embellishment of the homes of the Petrograd and Moscow art patrons and merchant princes, and to painting whatever and however they like, is a newer group than the men who, a decade or more ago, gathered about Diaghilev and Benois. Kousnezov, Sapunov, Sudeykin, Millioti, and Larionov are names scarcely known outside of Russia, yet it is they, together with a still more advanced circle typified by such restless experimentalists as Gonchalovsky, who are courageously continuing the evolution of modern Slavonic art. Though not all of them are recognized by the exclusive Benois, they are carrying to its logical conclusion, or in certain cases reacting against, the movement he did so much to initiate.

You must not be disturbed by the flexibility of subject and treatment that characterizes the contribution of Boris Anisfeld and his compatriots. These Slavs roam acquisitively over the art and literature of the universe. Forsaking at times native subject, the composers will set to music the poignant fancies of Verlaine, the macaberesque figments of Poe, or a recently deciphered Assyrian cuneiform tablet. The painters find suggestions in Baudelaire, the Bible, or the Bagdad cycle. Art with them has, as we have already seen, won its release from objective presentation and to-day chooses anything that happens to fit the mood of the moment. Yet conceding its close affinity with music and letters, the inspiration of Anisfeld and his colleagues cannot be called literary. Each of their expressive visions exists independently of extraneous alliances. Like all art that is worthy the name, they are essentially autogenous in spirit.

Boris Anisfeld, whether you chance to meet him in Petrograd, Paris, or New York, is the same modest, retiring spirit. Unless you had followed his career abroad, or were fortunate enough to induce him to talk about himself, you would scarcely realize that he was represented in virtually every important public and private collection in his own country and had won the acclaim of a dozen or more European capitals. His experiences in Russia during and since the war, his hasty exodus from Petrograd, his flight across the Trans-Siberian and final landing amid the feverish activity of America are more like romance than quotidian reality. Although, as he picturesquely phrases it, "The muses are silent when the cannon boom," he was nevertheless able to paint quite a little in his spacious studio on the Petrogradskaya Storona before his departure, and it is the fruit of this stressful period,

as well as considerable early and also later work, that you herewith see and pass judgment upon.

You will doubtless be astonished by the remarkable versatility, the amazing variety exhibited in these paintings. You will see here an artist who, though possessing a strongly marked physiognomy, is capable of a wide range of expression. The art of Boris Anisfeld is eclectic, as could scarcely fail to be the case with one who, though a modernist, reveres Giotto, Mantegna, and particularly the early Florentine, Paolo Uccello. And as to the moot question of modernism, it may not be amiss to note Anisfeld's own words on this subject. "I do not," he avers, "in so far as I am aware, belong to any special school or movement in art. I strive not to be original, but merely to be independent, and to express myself in the most congenial manner of which I am capable. I do not, as a matter of fact, consider myself a modernist any more. A few years ago, when my paintings were first placed on exhibition, the public greeted them with laughter, but of late they have ceased to laugh, for we have to-day in Russia many artists who are more extreme than I. We call them, as you know, the 'young barbarians,' and some of them certainly seem to merit the term."

In the current exhibition you will be able to follow in its varied aspects the aesthetic evolution of Boris Anisfeld. You will note its formative stages wherein he pays tribute to the sensitive Whistler and the serene, sumptuous masters of the Renaissance such as Il Tiziano. You will see its more advanced phases wherein he recognizes—as most modern painters have been compelled to do—the rigorous abstraction of Cézanne and Picasso. You can, if you are so disposed, trace the gradual progress of the artist from a more or less free

interpretation of fact to a purely inspirational conception of form and colour. Responsive though he is to that which attracts him in the production of past or present, the achievement of Anisfeld offers an independent contribution to the shifting panorama of contemporary painting. At its best it reveals a chromatic opulence as rare as it is personal, and a sense of rhythm which is typically organic and individual.

Despite its seeming complexity, there is something direct, instinctive, and elemental in the work of Boris Anisfeld. It displays to an uncommon degree that unity of mood and manner without which any aesthetic expression must assuredly fail of effect. This art is a product of emotion rather than reason and observation. Typically Russian in their mysticism and power of psychic evocation, there is a festal, carnivalesque quality to these freely brushed pictorial syntheses and these gleaming little water-colour panels. Lacking, if you choose, that sober, and sobering, stolidity to which we are accustomed, these paintings appeal primarily to our creative and imaginative sensibilities. It is easy to contend that a certain proportion of this work is fantastic in character, that it has no basis in actual fact, yet you cannot deny that it possesses the secret of suggestion, that it makes for passion and aspiration.

When confronting the production of Boris Anisfeld and kindred apostles of the new school of decorative idealism, it is well, for the time being, to forego reality and resign one's self to the subtle potency of the spirit and the senses. The art which endures longest is that which, other elements being equal, displays the superior measure of emotional intensity. And we can scarcely charge the latter-day Slavs with being deficient in emotional intensity.



# CATALOGUE

## PAINTINGS IN OIL

### 1 BATHERS, EVENING—RIVER DVINA

Scene on the West Dvina, near Vitebsk. The earliest oil painting in the present exhibition. Painted in July, 1905. Exhibited: Salon d'Automne, Paris, 1906. Width 49 in. Height 40½ in. Canvas. Signed and dated, lower right: Boris Anisfeld 1905.

### 2 CLOUDS OVER THE BLACK SEA—CRIMEA

View from the mountain of Aiou-Dagh, Crimea. Painted in June, 1906, when the artist was stopping at the village of Gourzouff. Exhibited: Salon d'Automne, Paris, 1906; Vienna Secession, 1908. Width 56 in. Height 49 in. Canvas. Signed, lower right: B. Anisfeld.

### 3 ALDER GROVE—TVER

Painted in Tver, Government of Tver, 1907. Note the artist's frankly developed tendency to make of nature a decorative pattern. Exhibited: Vienna Secession, 1908; Venok, Petrograd, 1908. Width 48 in. Height 53½ in. Canvas. Signed, lower left: Boris Anisfeld.

4 BIRCH GROVE—VITEBSK

Painted in Vitebsk, Government of Vitebsk, 1907. Exhibited: Venok, Petrograd, 1908. Width  $41\frac{1}{2}$  in. Height 52 in. Canvas. Signed and dated, lower right: Boris Anisfeld 1908.

5 THE BLUE STATUE

The artist's earliest purely decorative composition in the current exhibition. Painted in Petrograd, 1908. Exhibited: Venok, Petrograd, 1908; Vienna Secession, 1908. Width 67 in. Height 63 in. Canvas. Signed, lower right: Boris Anisfeld.

6 THE GOLDEN TRIBUTE

Painted in Petrograd, 1908. Exhibited: Imperial Academy of Arts, Petrograd, 1908. Width 106 in. Height 78 in. Canvas. Signed, lower left: Boris Anisfeld.

7 PORTRAIT

The young portrait painter of Petrograd and Moscow, Aleksandr Ivanovich Kudinov. Painted in Petrograd, 1908. Exhibited: Imperial Academy of Arts, Petrograd, 1908. Width  $34\frac{1}{4}$  in. Height 47 in. Canvas. Signed, lower right: Boris Anisfeld.

8 CHILDREN'S PARK—PETROGRAD

Painted in Petrograd, 1908. Exhibited: Imperial Academy of Arts, Petrograd, 1908. Width  $55\frac{1}{2}$  in. Height 42 in. Canvas. Signed, lower left: Boris Anisfeld.

9 SEPTEMBER—TVER

First sketch made in Tver, Government of Tver, 1908; completed in Petrograd, 1917. Never before exhibited. Width 55 in. Height 76 in. Canvas. Signed and dated, lower left: B. Anisfeld 1908-1917.

10 DANAË IN GREEN

A free version of the subject treated by Correggio, Titian, Rembrandt, and others. Begun in 1909; finished in Petrograd, 1917. Never before exhibited. Width 63 in. Height  $56\frac{1}{4}$  in. Canvas. Signed and dated, lower right: B. Anisfeld 1909-1917.

11 REVERIE

Painted in Petrograd, 1909. Never before exhibited. Width 56 in. Height 20 in. Canvas. Signed, lower left: Boris Anisfeld.

12 GREY DAY ON THE NEVA

View of the Neva near Schlüsselburg. Painted in 1909. Exhibited Soyuz, Petrograd and Moscow, 1909-10. Width 42 in. Height 52 in. Canvas. Signed and dated, lower left: B. Anisfeld 1909.

13 SELF-PORTRAIT OF THE ARTIST WITH MANNIKIN

A Poesque conception begun in 1910; finished in Petrograd, 1917. Never before exhibited. Width 35 in. Height  $48\frac{3}{4}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1910-1917.

14 THE GARDEN OF EDEN

First projected in 1910; finished in Petrograd, 1917. Never before exhibited. Width 77 in. Height 69 in. Canvas. Signed and dated, lower left: B. Anisfeld 1910-1917.

15 FISHING BOATS—CONCARNEAU (I)

Painted in Concarneau, Brittany, 1910. Exhibited: Soyuz, Petrograd and Moscow, 1910-11. Width  $27\frac{1}{4}$  in. Height  $19\frac{3}{4}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1910.

- 16 FISHING BOATS—CONCARNEAU (II)  
Painted in Concarneau, Brittany, 1910. Exhibited: Soyuz, Petrograd and Moscow, 1910-11. Width  $27\frac{1}{2}$  in. Height 20 in. Canvas. Signed and dated, lower right: Boris Anisfeld 1910.
- 17 FISHING BOATS—CONCARNEAU (III)  
Painted in Concarneau, Brittany, 1910. Exhibited: Soyuz, Petrograd and Moscow, 1910-11. Width  $27\frac{1}{2}$  in. Height  $19\frac{3}{4}$  in. Canvas. Signed, lower right: Boris Anisfeld.
- 18 BLUE SAILS—CONCARNEAU (I)  
Painted in Concarneau, Brittany, 1910. Exhibited: Soyuz, Petrograd and Moscow, 1910-11. Width  $28\frac{1}{2}$  in. Height  $23\frac{1}{2}$  in. Canvas. Signed, lower right: Boris Anisfeld.
- 19 BLUE SAILS—CONCARNEAU (II)  
Painted in Concarneau, Brittany, 1910. Exhibited: Soyuz, Petrograd and Moscow, 1910-11. Width  $31\frac{1}{2}$  in. Height  $25\frac{1}{4}$  in. Canvas. Signed, lower right: Boris Anisfeld.
- 20 FISH—CONCARNEAU  
Painted in Concarneau, Brittany, 1910. Never before exhibited. Width 27 in. Height 21 in. Canvas. Signed, lower right: Boris Anisfeld Concarneau.
- 21 SARDINES—CONCARNEAU  
Painted in Concarneau, Brittany, 1910. Never before exhibited. Width  $27\frac{1}{2}$  in. Height  $19\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1910.
- 22 SELF-PORTRAIT OF THE ARTIST  
Painted in Capri, 1911. Never before exhibited. Width  $15\frac{3}{4}$  in. Height  $24\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1911.

- 23 THE MARINA PICCOLA—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $31\frac{1}{2}$  in. Height  $25\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1911.
- 24 GRAPES—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $39\frac{1}{4}$  in. Height  $31\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1911.
- 25 ORANGES—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width 40 in. Height 33 in. Canvas. Signed and dated, lower left: B. Anisfeld 1911.
- 26 SHOP FRONT—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $31\frac{1}{2}$  in. Height  $25\frac{1}{2}$  in. Canvas. Signed, lower left: Boris Anisfeld.
- 27 MULES—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width 30 in. Height  $25\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld Capri 1911.
- 28 ROCKS—CAPRI  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $25\frac{1}{2}$  in. Height  $31\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1911.
- 29 SEA AND ROCKS—CAPRI (I)  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $29\frac{1}{2}$  in. Height 25 in. Canvas. Signed, lower right: Boris Anisfeld.

- 30 SEA AND ROCKS—CAPRI (II)  
Painted in Capri, 1911. Exhibited: Soyuz, Petrograd and Moscow, 1911-12. Width  $32\frac{1}{2}$  in. Height  $27\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld Capri 1911.
- 31 FLOWERS AND WOMAN  
Painted in Petrograd, 1911. Never before exhibited. Width  $36\frac{1}{2}$  in. Height 27 in. Canvas. Signed and dated, lower left: Boris Anisfeld 1911.
- 32 WAYSIDE CRUCIFIX—TYROL (I)  
Painted in Gries am Brenner, 1912. Exhibited: Soyuz, Petrograd and Moscow, 1912-13. Width 25 in. Height 31 in. Canvas. Signed and dated, lower left: B.A. 1912.
- 33 WAYSIDE CRUCIFIX—TYROL (II)  
Painted in Gries am Brenner, 1912. Exhibited: Soyuz, Petrograd and Moscow, 1912-13. Width 26 in. Height 32 in. Canvas. Signed and dated, lower left: Boris Anisfeld 1912.
- 34 WAYSIDE CRUCIFIX—TYROL (III)  
Painted in Gries am Brenner, 1912. Exhibited: Soyuz, Petrograd and Moscow, 1912-13. Width 28 in. Height  $34\frac{1}{4}$  in. Canvas. Signed, lower left: Boris Anisfeld.
- 35 WAYSIDE CRUCIFIX—TYROL (IV)  
(Detail). Painted at Gries am Brenner, 1912. Exhibited: Soyuz, Petrograd and Moscow, 1912-13. Width  $25\frac{1}{4}$  in. Height 29 in. Canvas. Signed and dated, lower left: Boris Anisfeld 1912.
- 36 RED PEONIES—TYROL  
Painted in Gries am Brenner, 1912. Exhibited: Soyuz, Petrograd and Moscow, 1912-13. Width  $38\frac{1}{2}$  in. Height  $30\frac{1}{4}$  in. Canvas. Signed, lower left: Boris Anisfeld.

- 37 **LOAD OF HAY—TYROL**  
Painted in Gries am Brenner, 1912. Exhibited: Special Exhibition, Moscow, 1915. Width  $28\frac{3}{4}$  in. Height 21 in. Canvas. Signed and dated, lower right: B. Anisfeld 1912; also lower left: Boris Anisfeld.
- 38 **THE DEATH OF PIERROT**  
Begun in 1912; finished in Petrograd, 1917. Exhibited Mir Iskusstva, Petrograd, 1917. Width  $30\frac{1}{2}$  in. Height 37 in. Canvas. Signed and dated: B. Anisfeld 1912-17.
- 39 **BEACH SCENE—HENDAYE (I)**  
Painted in Hendaye, 1913. Exhibited: Mir Iskusstva, Petrograd and Moscow, 1913-14. Width  $25\frac{1}{2}$  in. Height  $19\frac{1}{2}$  in. Canvas. Signed, lower left: Boris Anisfeld.
- 40 **BEACH SCENE—HENDAYE (II)**  
Painted in Hendaye, 1913. Exhibited: Mir Istkusstva, Petrograd and Moscow, 1913-14. Width  $25\frac{1}{2}$  in. Height  $19\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1913.
- 41 **THE PYRENEES**  
Painted in Hendaye, 1913. Never before exhibited. Width  $23\frac{3}{4}$  in. Height  $28\frac{1}{2}$  in. Canvas. Signed, lower right: Boris Anisfeld.
- 42 **HISPANIA**  
A Spanish synthesis, begun in Hendaye, 1913; finished in Petrograd, 1917. Never before exhibited. Width 78 in. Height 67 in. Canvas. Signed and dated, lower right: B. Anisfeld 1913-1917.
- 43 **BULL-FIGHT—SAN SEBASTIÁN**  
Painted in San Sebastián, 1913. Never before exhibited. Width  $28\frac{1}{2}$  in. Height  $23\frac{1}{2}$  in. Canvas. Signed and dated, upper right: Boris Anisfeld 1913.

- 44 ANDALUSIAN DANCERS—SEVILLE  
Painted in Seville, 1913. Never before exhibited. Width  $27\frac{3}{4}$  in. Height  $22\frac{1}{4}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1913.
- 45 BRONZE HORSES—ST. MARKS (I)  
Painted in Venice, 1914. Exhibited: Mir Iskusstva, Petrograd and Moscow, 1914-15. Width  $35\frac{1}{2}$  in. Height  $31\frac{1}{2}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1914 Venezia.
- 46 BRONZE HORSES—ST. MARKS (II)  
Painted in Venice, 1914. Exhibited: Mir Iskusstva, Petrograd and Moscow, 1914-15. Width  $35\frac{1}{2}$  in. Height 30 in. Canvas. Signed and dated, lower left, and lower right: Boris Anisfeld 1914.
- 47 THE PONTE DI RIALTO—VENICE  
Painted in Venice, 1914. Exhibited: Mir Iskusstva, Petrograd and Moscow, 1914-15. Width  $23\frac{1}{2}$  in. Height  $31\frac{1}{2}$  in. Canvas. Signed and dated, lower left, and lower right: Boris Anisfeld 1914.
- 48 THE ALPS—CARINTHIA  
View of the Karawanken range from Millstadt, on the Millstätter-See. Painted in Millstadt, 1913. Never before exhibited. Width  $23\frac{1}{2}$  in. Height  $23\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1913.
- 49 BACCHANAL  
Painted in Petrograd, 1914. Never before exhibited. Width 39 in. Height  $27\frac{1}{2}$  in. Canvas. Signed, lower left: Boris Anisfeld.
- 50 PORTRAIT OF THE ARTIST'S DAUGHTER  
Morella Borisovna Anisfeld. Painted in Petrograd, 1914. Exhibited: Mir Iskusstva, Petrograd, 1915. Width 33 in. Height 56 in. Canvas. Signed, lower left: Boris Anisfeld.

- 51 CHRISTMAS  
Painted in Petrograd, 1914-15. Never before exhibited. Width 49 in. Height 56 in. Canvas. Signed and dated, lower left: B. Anisfeld 1915.
- 52 JEWISH FUNERAL IN BESSARABIA  
Painted from memory in Petrograd, 1915. Never before exhibited. Width 31 in. Height 21 in. Canvas. Signed, lower right: Boris Anisfeld.
- 53 NASTURTIUMS  
Painted in Petrograd, 1915. Never before exhibited. Width 41½ in. Height 24½ in. Canvas. Signed and dated, lower left: Boris Anisfeld 1915.
- 54 BUST PORTRAIT OF M. V. ZAMIETCHEK  
The talented young Petrograd architect, Moisey Viktorovich Zamietchek. Painted in Petrograd, 1915. Never before exhibited. Width 20 in. Height 22½ in. Panel. Signed, lower left: Boris Anisfeld.
- 55 PORTRAIT OF M. V. ZAMIETCHEK  
The foregoing, seated. Painted in Petrograd, 1915-16. Exhibited: Mir Iskusstva, Petrograd, 1916. Width 31 in. Height 58 in. Canvas. Signed and dated, upper right: B. Anisfeld 1915-16.
- 56 FLOWERS (I)  
Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, Petrograd, 1916. Width 30½ in. Height 39 in. Canvas. Signed and dated, lower right: Boris Anisfeld 1916.
- 57 FLOWERS (II)  
Painted in Petrograd, 1916. Never before exhibited. Width 25 in. Height 40 in. Canvas. Signed and dated, lower right: B. Anisfeld 1916.

58 FLOWERS (III)

Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, Petrograd, 1916. Width 28 in. Height  $34\frac{1}{2}$  in. Canvas. Signed and dated, lower right: B. Anisfeld 1916.

59 STILL-LIFE AND FLOWERS

Painted in Petrograd, 1916. Never before exhibited. Width  $31\frac{1}{2}$  in. Height  $24\frac{3}{4}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1916.

60 PORTRAIT OF CHALIAPINE

The celebrated Russian basso, Fyodor Ivanovich Chaliapine. Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, Petrograd, 1916. Width  $31\frac{3}{4}$  in. Height  $36\frac{3}{4}$  in. Canvas. Signed and dated, lower right: B. Anisfeld 1916.

61 BUDDHA AND POMEGRANATES

Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, Petrograd, 1916. Width 27 in. Height 28 in. Canvas. Signed and dated, lower left: B. Anisfeld 1916.

62 MANDOLIN

Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, Petrograd, 1916. Width  $34\frac{1}{2}$  in. Height 28 in. Canvas. Signed and dated, lower right: B. Anisfeld 1916.

63 THE GARDEN OF THE HESPERIDES

The guardians of the golden apples which Gaea caused to grow as a marriage-gift for Hera. Painted in Petrograd, 1916. Exhibited: Mir Iskusstva, 1916. Width 100 in. Height 71 in. Canvas. Signed, lower left: B. Anisfeld 1917.

64 REBECCA

A Biblical synthesis begun in 1916; finished in Petrograd, 1917. Never before exhibited. Width 52 in. Height  $49\frac{1}{2}$  in. Canvas. Signed and dated: Boris Anisfeld 1917.

- 65 **ORIENTAL FANTASY**  
Suggested by the Scheherazade cycle. Painted in Petrograd, 1917. Never before exhibited. Width  $36\frac{1}{4}$  in. Height  $31\frac{1}{2}$  in. Canvas. Signed, lower left: Boris Anisfeld.
- 66 **THE GOLDEN GOD**  
The final version of a decorative composition which had long attracted the artist. Painted in Petrograd, 1917. Never before exhibited. Width 56 in. Height  $52\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1917.
- 67 **THE CITY**  
Painted in Petrograd, 1914-17. Never before exhibited. Width 28 in. Height  $41\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1914-1917.
- 68 **WINTER—PETROGRAD**  
Painted in Petrograd, 1917. Exhibited: Mir Iskusstva, 1917. Width 37 in. Height 47 in. Canvas. Signed and dated, lower right: B. Anisfeld 1917.
- 69 **MELTING SNOW—PETROGRAD**  
Painted in Petrograd, 1917. Never before exhibited. Width  $24\frac{1}{2}$  in. Height  $31\frac{1}{4}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1917.
- 70 **EARLY SPRING—PETROGRAD**  
Painted in Petrograd, 1917. Never before exhibited. Width  $28\frac{1}{4}$  in. Height  $35\frac{1}{2}$  in. Canvas. Signed and dated, lower left: Boris Anisfeld 1917.
- 71 **SPRING—PETROGRAD**  
Painted in Petrograd, 1917. Never before exhibited. Width  $27\frac{1}{2}$  in. Height  $32\frac{1}{4}$  in. Canvas. Signed and dated, lower right: Boris Anisfeld 1917.

- 72 PETROGRADSKAYA STORONA  
Painted in Petrograd, 1917. Never before exhibited. Width  
27½ in. Height 31 in. Canvas. Signed and dated, lower  
left: Boris Anisfeld 1917.
- 73 SELF-PORTRAIT OF THE ARTIST WITH SUNFLOWER  
AND CAT  
Painted in Petrograd, 1917. Never before exhibited. Width  
19¾ in. Height 28 in. Canvas. Signed and dated, lower  
left: Boris Anisfeld 1917.
- 74 FLOWERS (IV)  
Painted in New York, 1918. Never before exhibited. Width  
31 in. Height 35 in. Canvas. Signed, lower left: Boris  
Anisfeld.
- 75 PORTRAIT  
The well-known Petrograd banker and capitalist, L. M.  
Wourgaft. Painted in New York, 1918. Never before  
exhibited. Width 47 in. Height 52 in. Canvas. Signed  
and dated, lower left: Boris Anisfeld.

## PAINTINGS IN TEMPERA

- THREE SKETCHES FOR ANDREYEV'S THE OCEAN  
Painted in Petrograd, 1912. Exhibited: Soyuz, Moscow,  
1912.
- 76 Width 38½ in. Height 27 in. Paper. Signed and dated,  
lower right: Boris Anisfeld 1912.

77 Width 22 in. Height 28 in. Paper. Signed, lower right:  
B. Anisfeld.

78 Width 27 in. Height 21 in. Paper. Signed and dated, lower  
right: B. Anisfeld 1912.

79 ISLAMEY (VARIANT)

Scene for the Balakirev-Anisfeld-Fokin production at the  
Maryinsky Theatre, Petrograd, 1912. Never before exhibited.  
Width 34 in. Height 27½ in. Tempera and water-colour.  
Paper. Signed and dated, lower left: Boris Anisfeld 1912.

80 EGYPTIAN NIGHTS (VARIANT)

Sketch for the Anisfeld-Fokin ballet produced at the Royal  
Theatre, Stockholm, 1913. Painted in Petrograd, 1913.  
Never before exhibited. Width 36 in. Height 27 in. Board.  
Signed and dated, lower left: Boris Anisfeld 1913.

SEVEN SKETCHES FOR MURAL DECORATIONS

Painted from 1914 to 1917 for the Wourgaft residence,  
Kamenny Ostrov, Petrograd. Architect, M. V. Zamietchek.  
Never before exhibited.

81 THE RAPE OF EUROPA

Width 31½ in. Height 26¾ in. Paper. Signed and dated,  
lower left: B. Anisfeld 1914.

82 MORNING

Width 39½ in. Height 15½ in. Paper. Signed and dated,  
lower right: B. Anisfeld 1916.

83 EVENING

Width 38¾ in. Height 16¼ in. Paper. Signed, lower  
right: B. Anisfeld.

- 84 DAY  
Width  $39\frac{1}{2}$  in. Height  $16\frac{1}{2}$  in. Paper. Signed and dated, lower right: Boris Anisfeld 1917.
- 85 NIGHT  
Width  $38\frac{1}{4}$  in. Height  $15\frac{1}{2}$  in. Paper. Signed and dated, lower right: Boris Anisfeld 1917.
- 86 AURORA  
Width 34 in. Height  $26\frac{1}{4}$  in. Paper. Signed and dated, lower left: Boris Anisfeld 1917.
- 87 SKETCH FOR CEILING  
Width  $20\frac{1}{2}$  in. Height  $14\frac{1}{4}$  in. Tempera and water-colour. Board. Signed and dated, lower right: B. Anisfeld 1914-1917.
- 88 SKETCH FOR THE GARDEN OF THE HESPERIDES  
Painted in Petrograd, 1916. Never before exhibited. Width 37 in. Height 28 in. Tempera and pastel. Board. Signed and dated, lower right: Boris Anisfeld 1916.
- 89 ORIENTALE  
Painted in Petrograd, 1917. Never before exhibited. Width 35 in. Height 31 in. Tempera and water-colour. Paper. Signed and dated, lower left: B. Anisfeld 1917.
- 90 SKETCH FOR THE GOLDEN AGE  
Painted in Petrograd, 1917. Never before exhibited. Width  $26\frac{1}{2}$  in. Height  $31\frac{1}{2}$  in. Board. Signed and dated, lower left: Boris Anisfeld 1917.
- 91 REBECCA AT THE WELL  
Painted in New York, 1918. Never before exhibited. Width  $20\frac{1}{2}$  in. Height  $20\frac{1}{4}$  in. Tempera and water-colour. Paper. Signed, lower right: Boris Anisfeld.

- 92 THE SHULAMITE  
Painted in New York, 1918. Never before exhibited. Width 13½ in. Height 19½ in. Paper. Signed and dated, lower right: Boris Anisfeld 1918.

- 93 THE PRELUDES (VARIANT)  
Sketch for the Liszt-Fokin ballet presented by Mme. Pavlova in Berlin, 1912-13. Painted in New York, 1918. Never before exhibited. Width 36 in. Height 26 in. Paper. Signed and dated, lower left: Boris Anisfeld 1918.

### WATER-COLOURS

- 94 SPRING  
Painted in Petrograd, 1905. Exhibited: Mir Iskusstva, Petrograd, 1905; Salon d'Automne, Paris, 1906. Width 8½ in. Height 7 in. Paper. Signed, lower right: Boris Anisfeld.

- 95 AUTUMN  
Painted in Petrograd, 1905. Exhibited: Mir Iskusstva, Petrograd, 1905; Salon d'Automne, Paris, 1906. Width 11 in. Height 8¼ in. Paper. Signed, lower right: Boris Anisfeld.

- 96 GLOAMING  
Painted in Petrograd, 1905. Exhibited: Mir Iskusstva, Petrograd, 1905. Width 11¼ in. Height 8¾ in. Paper. Signed, lower right: Boris Anisfeld.

- 97 DREAM  
Painted in Petrograd, 1905. Exhibited: Mir Iskusstva, Petrograd, 1905. Width 12½ in. Height 9½ in. Paper. Signed and dated, lower right: Boris Anisfeld 1905.

- 98 DREAM FANTASY  
Painted in Petrograd, 1905. Exhibited: Mir Iskusstva, Petrograd, 1905. Width  $15\frac{1}{2}$  in. Height 12 in. Paper. Signed, lower right: B. Anisfeld.
- 99 REFLECTIONS  
Painted in Petrograd, 1907. Exhibited: Venok, Petrograd, 1907; Vienna Secession, 1908. Width  $31\frac{1}{2}$  in. Height  $25\frac{1}{2}$  in. Paper. Signed and dated: Boris Anisfeld 1907.
- 100 TRIPTYCH  
Painted in Petrograd, 1909. Exhibited: Mir Iskusstva, Petrograd, 1909. Width  $37\frac{1}{2}$  in. Height  $15\frac{1}{2}$  in. Water-colour and gouache. Board. Signed and dated, lower left: B. Anisfeld 1909.
- 101 SKETCH FOR GABRIEL SCHILLING'S FLIGHT  
Scene for Act IV of the Gerhardt Hauptmann play. Painted in Petrograd, 1909. Never before exhibited. Width  $24\frac{1}{4}$  in. Height  $17\frac{1}{4}$  in. Water-colour and gouache. Paper. Signed and dated, lower right: B. Anisfeld 1909.
- 102 EMERALD  
Painted in Petrograd, 1912. Exhibited: Venok, Petrograd, 1912. Width 14 in. Height  $10\frac{1}{2}$  in. Paper. Signed, lower right: B. Anisfeld.
- 103 STUDY  
Painted in Petrograd, 1915. Never before exhibited. Width  $9\frac{1}{4}$  in. Height  $12\frac{3}{4}$  in. Board. Signed, lower left: Boris Anisfeld.
- 104 RACHEL  
Painted in Petrograd, 1916. Never before exhibited. Width 16 in. Height  $10\frac{1}{2}$  in. Paper. Signed, lower left: Boris Anisfeld.

- 105 SALOME (I)  
Painted in Petrograd, 1916. Never before exhibited.  
Width 14 in. Height 10 in. Water-colour and gouache.  
Board. Signed and dated, lower left: Boris Anisfeld 1916.
- 106 LOT'S ESCAPE FROM SODOM  
Painted in Petrograd, 1916. Width  $16\frac{1}{4}$  in. Height  $10\frac{3}{4}$   
in. Water-colour and pastel. Paper. Signed and dated,  
lower right: B. Anisfeld 1916.
- 107 THE EXODUS  
An Old Testament fantasy. Painted in Petrograd, 1917.  
Exhibited: Mir Iskusstva, Petrograd, 1917. Width  $42\frac{1}{2}$   
in. Height 26 in. Paper. Signed, lower left: Boris  
Anisfeld.
- 108 LEDA AND THE SWAN  
Painted in Petrograd, 1917. Never before exhibited.  
Width 39 in. Height  $15\frac{1}{4}$  in. Water-colour and gouache.  
Paper. Signed and dated, lower left: Boris Anisfeld, 1917;  
signed, lower right: B. Anisfeld.
- 109 SALOME (II)  
Painted in Petrograd, 1917. Never before exhibited.  
Width  $11\frac{1}{2}$  in. Height  $11\frac{1}{2}$  in. Paper. Signed and  
dated, lower right: B. Anisfeld 1917.

## DRAWINGS WITH WASH

### THREE GRAPHIC IMPRESSIONS

Suggested by reading Edgar Allan Poe. Drawn in Petro-  
grad, 1905. Never before exhibited.

- 110 Width 13 in. Height 12 in. Board. Signed, lower left:  
B. Anisfeld.

- 111 Width 13 in. Height  $19\frac{1}{2}$  in. Board. Signed, lower left:  
B. Anisfeld.
- 112 Width 12 in. Height  $9\frac{3}{4}$  in. Board. Signed, lower left:  
B. Anisfeld.
- 113 SKETCH FOR STAGE DECORATION  
Drawn in Petrograd, 1910. Never before exhibited.  
Width  $15\frac{3}{4}$  in. Height  $13\frac{1}{4}$  in. Board. Signed, lower  
left: B. Anisfeld.
- 114 SKETCH FOR BOOK ILLUSTRATION  
Design for The Book of Joram. Drawn in Petrograd, 1910.  
Never before exhibited. Width  $11\frac{1}{2}$  in. Height 8 in.  
Board. Signed, lower right: B. Anisfeld.
- 115 DECORATIVE HEADPIECE  
Design for The Book of Joram. Drawn in Petrograd,  
1910. Never before exhibited. Width  $13\frac{1}{2}$  in. Height  
 $13\frac{1}{2}$  in. Board. Signed, lower left: Boris Anisfeld.
- FIVE ILLUSTRATIONS FOR ANDREYEV'S OCEAN  
Drawn in Petrograd, 1912. Never before exhibited.
- 116 Width 10 in. Height  $13\frac{1}{4}$  in. Board. Unsigned.
- 117 Width  $10\frac{3}{4}$  in. Height  $13\frac{1}{4}$  in. Board. Unsigned.
- 118 Width  $11\frac{1}{2}$  in. Height  $13\frac{1}{4}$  in. Board. Unsigned.
- 119 Width  $11\frac{1}{4}$  in. Height  $12\frac{3}{4}$  in. Board. Unsigned.
- 120 Width 13 in. Height  $13\frac{3}{4}$  in. Board. Unsigned.

# ADDITIONS TO THE BORIS ANISFELD EXHIBITION

## FIVE DESIGNS IN COLOUR

For the scenery of *La Reine Fiammette*, the opera by Xavier Leroux and Catulle Mendès, produced by the Metropolitan Opera Company, January 24, 1919.

- 121 *LA REINE FIAMMETTE*. Act I.  
The Courtyard of an Inn near Bologna. Painted in New York, 1918. Exhibited: The Kingore Galleries, New York, 1919. Width 30 in. Height 24 in. Tempera and water-colour.
- 122 *LA REINE FIAMMETTE*. Act II. Scene 1.  
In the Convent of the Poor Claires of Assisi. Painted in New York, 1918. Exhibited: The Kingore Galleries, New York, 1919. Width 28½ in. Height 24 in. Tempera and water-colour. Signed and dated, lower right: Boris Anisfeld 1918.
- 123 *LA REINE FIAMMETTE*. Act II. Scene 2.  
A Room in Orlanda's Country House. Painted in New York, 1918. Exhibited: The Kingore Galleries, New York, 1919. Width 31½ in. Height 27 in. Tempera and water-colour. Signed and dated, lower right: Boris Anisfeld New York 1918.
- 124 *LA REINE FIAMMETTE*. Act III. Scene 1.  
The Royal Garden in Bologna. Painted in New York, 1918. Exhibited: The Kingore Galleries, New York, 1919. Width 37 in. Height 27½ in. Tempera and water-colour. Signed and dated, lower right: Boris Anisfeld 1918.

- 125 LA REINE FIAMMETTE. Act III. Scene 2.  
Hall in the Queen's Palace. Painted in New York, 1918.  
Exhibited: The Kingore Galleries, New York, 1919.  
Width 23 in. Height 22 in. Tempera and water-colour.

#### SIX STUDIES IN BLACK AND WHITE

Drawn in Petrograd, 1907. Never before exhibited.

- 126 Width 9½ in. Height 13 in. Charcoal. Unsigned.
- 127 Width 7 in. Height 10 in. Charcoal and crayon. Signed,  
upper left: Boris Anisfeld.
- 128 Width 12 in. Height 18½ in. Crayon. Signed, upper  
right: Boris Anisfeld.
- 129 Width 13 in. Height 19 in. Crayon. Signed, upper left:  
Boris Anisfeld.
- 130 Width 18½ in. Height 24½ in. Charcoal. Signed, lower  
left: Boris Anisfeld.
- 131 Width 19 in. Height 16 in. Crayon. Signed, lower right:  
B. Anisfeld.

## PAINTINGS WITHDRAWN FROM THE EXHIBITION

- 17 FISHING BOATS—CONCARNEAU (III)  
Purchased by C. S. Cadwallader, Esq., Buffalo, N. Y.
- 18 BLUE SAILS—CONCARNEAU (I)  
Purchased by Mrs. John L. Gardner, Boston, Mass.
- 25 ORANGES—CAPRI  
Purchased by Mrs. Spencer Kellogg, Sr., Buffalo, N. Y.
- 31 FLOWERS AND WOMAN  
Purchased by Mrs. Spencer Kellogg, Sr., Buffalo, N. Y.
- 43 BULL-FIGHT—SAN SEBASTIÁN  
Purchased by Donald Kellogg, Esq., Buffalo, N. Y.
- 44 ANDALUSIAN DANCERS—SEVILLE  
Purchased by Miss Doris Kellogg, Buffalo, N. Y.
- 47 THE PONTE DI RIALTO—VENICE  
Purchased by C. S. Cadwallader, Esq., Buffalo, N. Y.
- 53 NASTURTIUMS  
Purchased by Mrs. Charles C. Clark, Buffalo, N. Y.
- 79 ISLAMEY (Variant)  
Purchased by Mrs. Thomas L. Leeming, Brooklyn, N. Y.
- 97 DREAM  
Purchased by William S. Stimmel, Esq., Pittsburgh, Penn'a.
- 102 EMERALD  
Purchased by William S. Stimmel, Esq., Pittsburgh, Penn'a.

## OTHER PURCHASES

- 8 CHILDREN'S PARK—PETROGRAD  
Purchased by the Albright Art Gallery, Buffalo, N. Y.
- 91 REBECCA AT THE WELL  
Purchased by the Brooklyn Museum, Brooklyn, N. Y.
- 105 SALOME (I)  
Purchased by the Brooklyn Museum, Brooklyn, N. Y.
- COSTUME SKETCH FOR THE OPERA SADKO  
(Not catalogued). Exhibited: The Kingore Galleries, New York, 1919. Purchased by Mrs. E. H. Harriman, New York.

# ILLUSTRATIONS







THE BLUE STATUE





CLOUDS OVER THE BLACK SEA





PORTRAIT OF CHALIAPINE





ALDER GROVE





MANDOLIN





GREY DAY ON THE NEVA

1



WAYSIDE CRUCIFIX





THE GOLDEN TRIBUTE





THE SHULAMITE





FLOWERS AND WOMAN





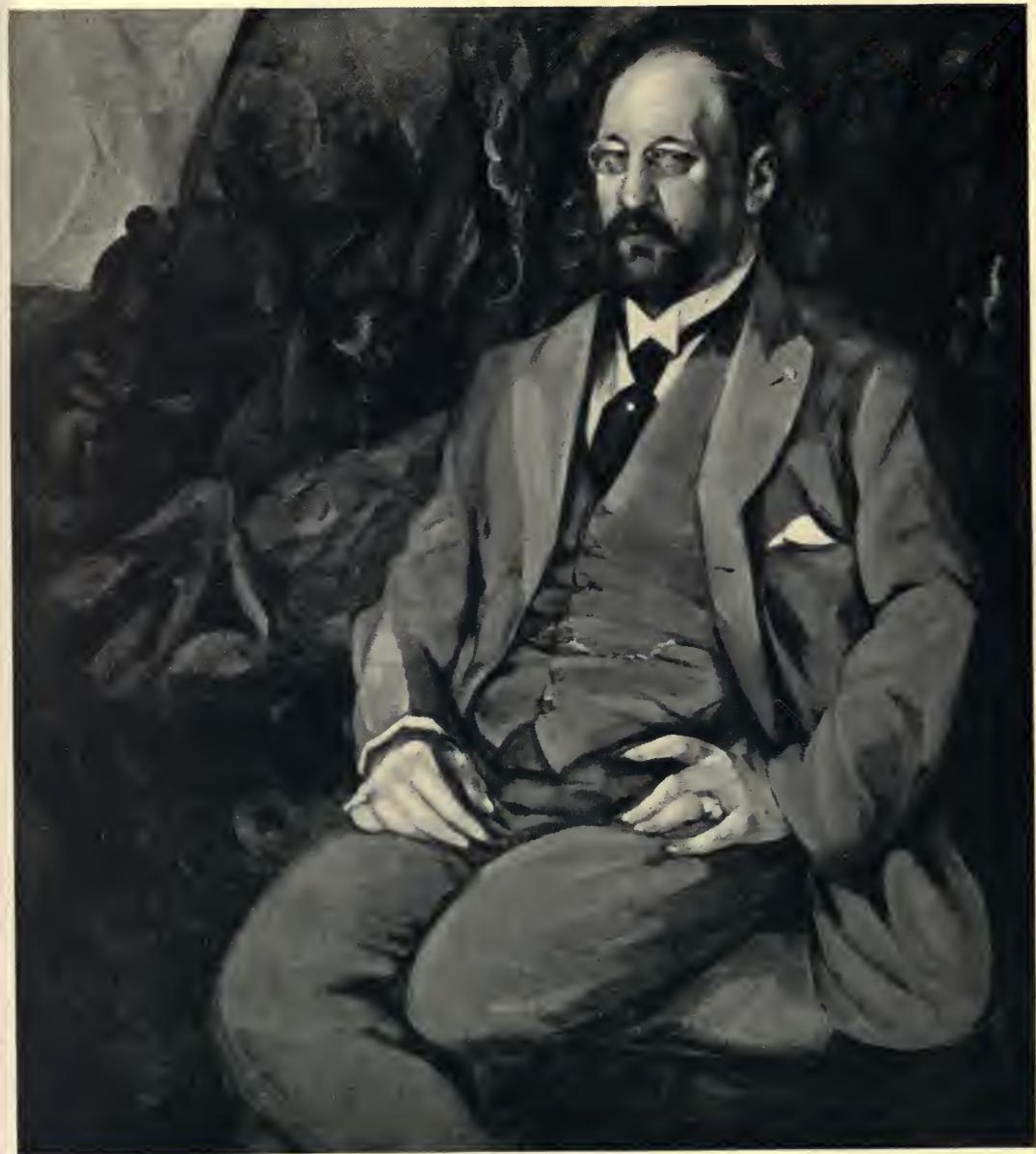
SEPTEMBER





THE EXODUS





PORTRAIT OF L. M. WOURGAFT





BEACH SCENE



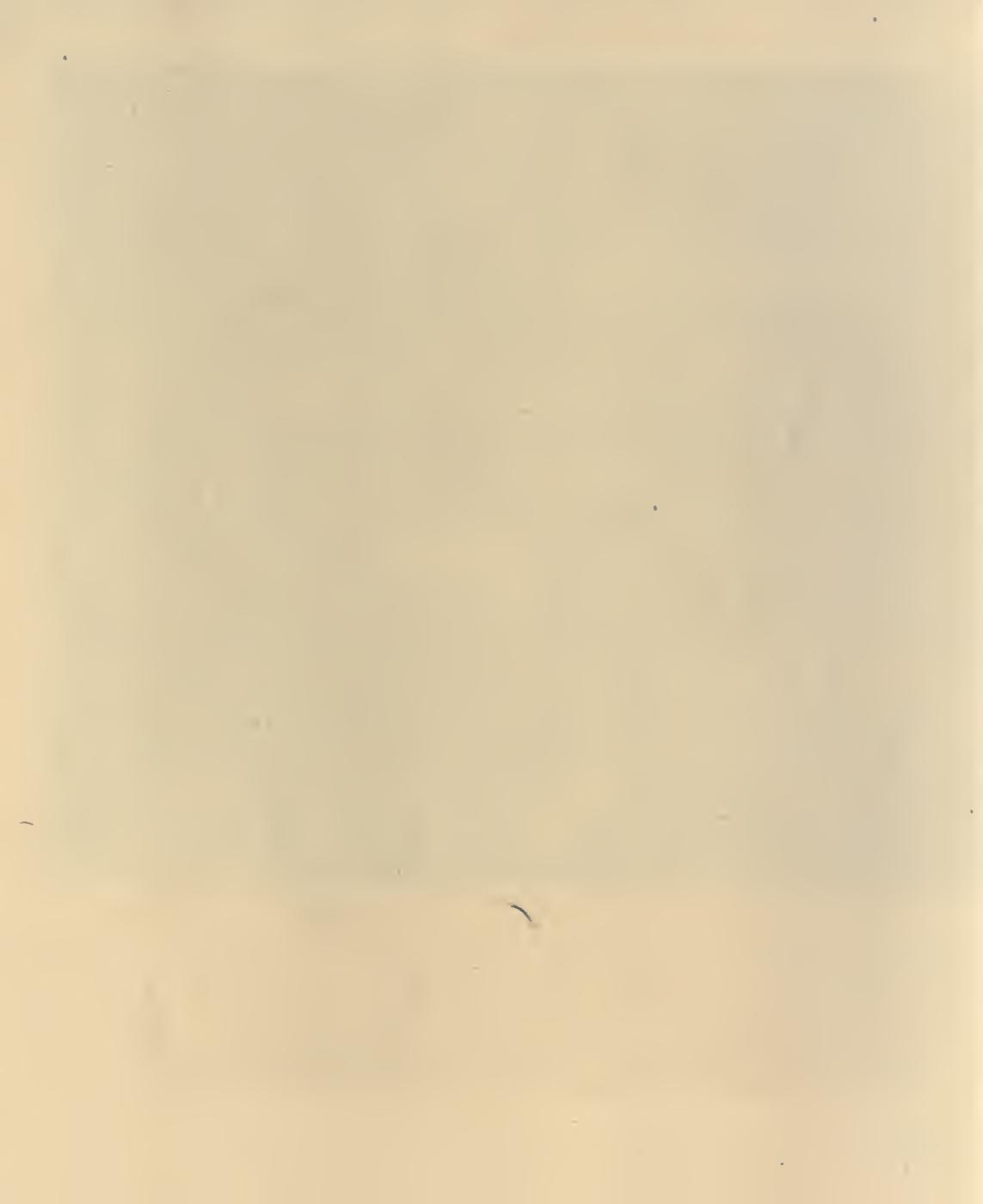


WINTER





HISPANIA





THE PONTE DI RIALTO





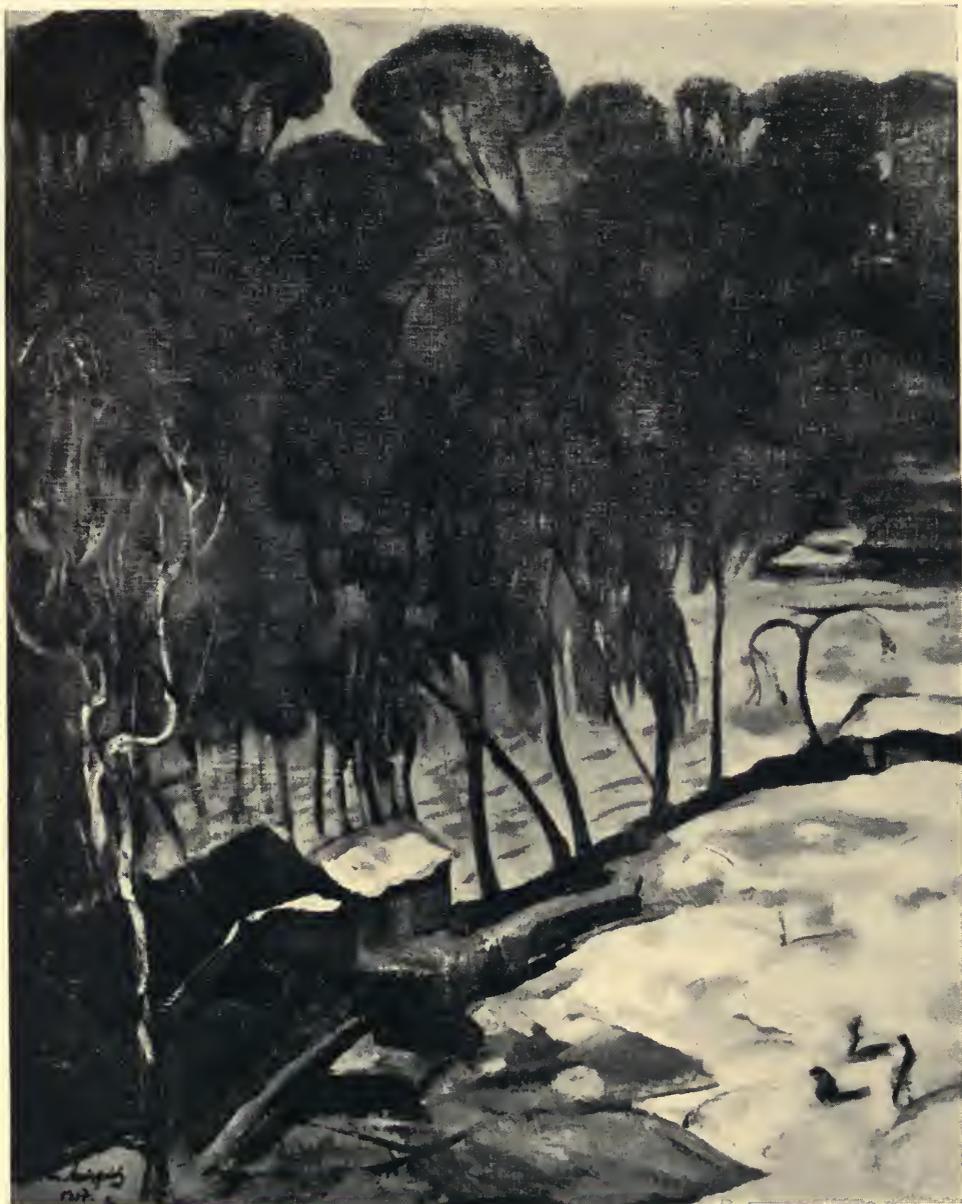
SALOME





THE GARDEN OF EDEN





EARLY SPRING





REBECCA





THE PRELUDES





THE GOLDEN GOD





· PORTRAIT OF M. V. ZAMIETCHEK





DANAË IN GREEN





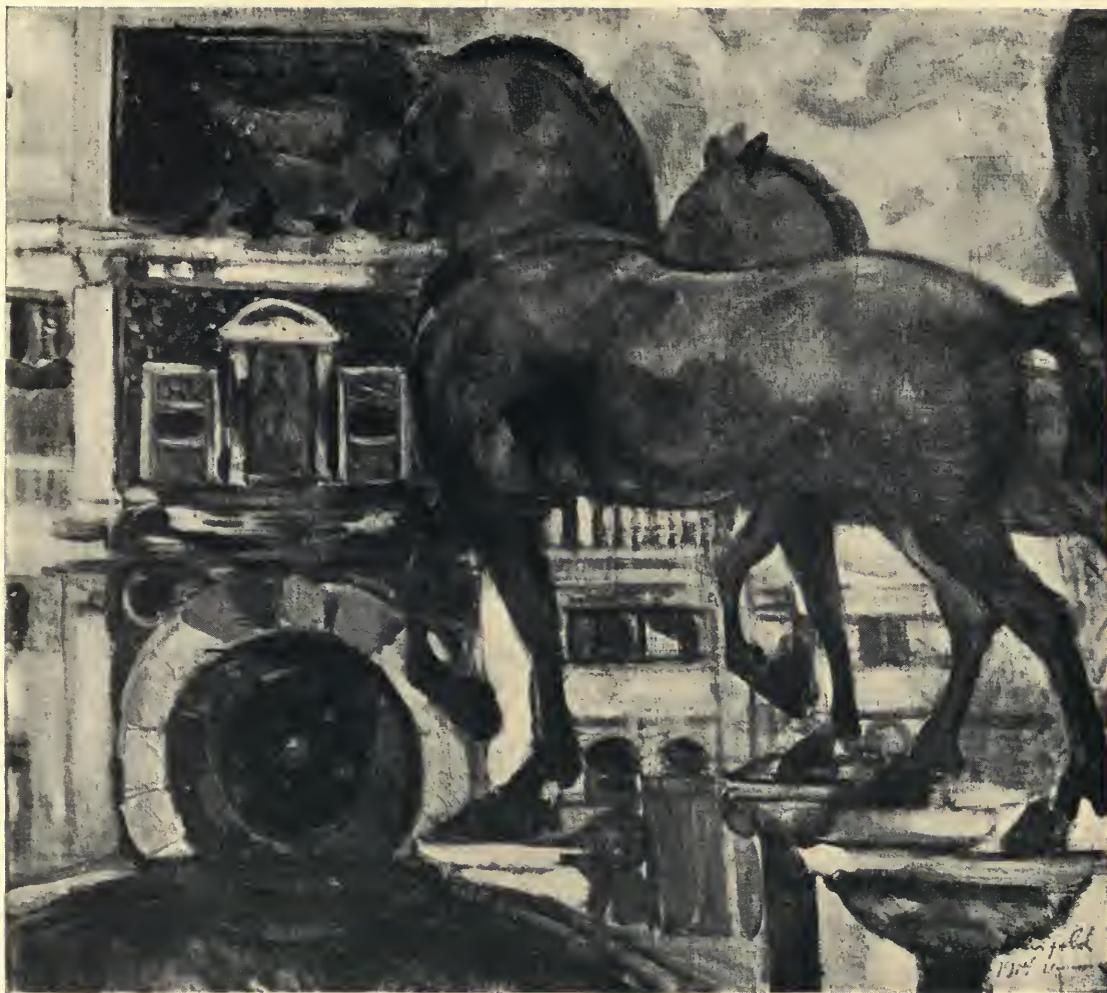
MELTING SNOW





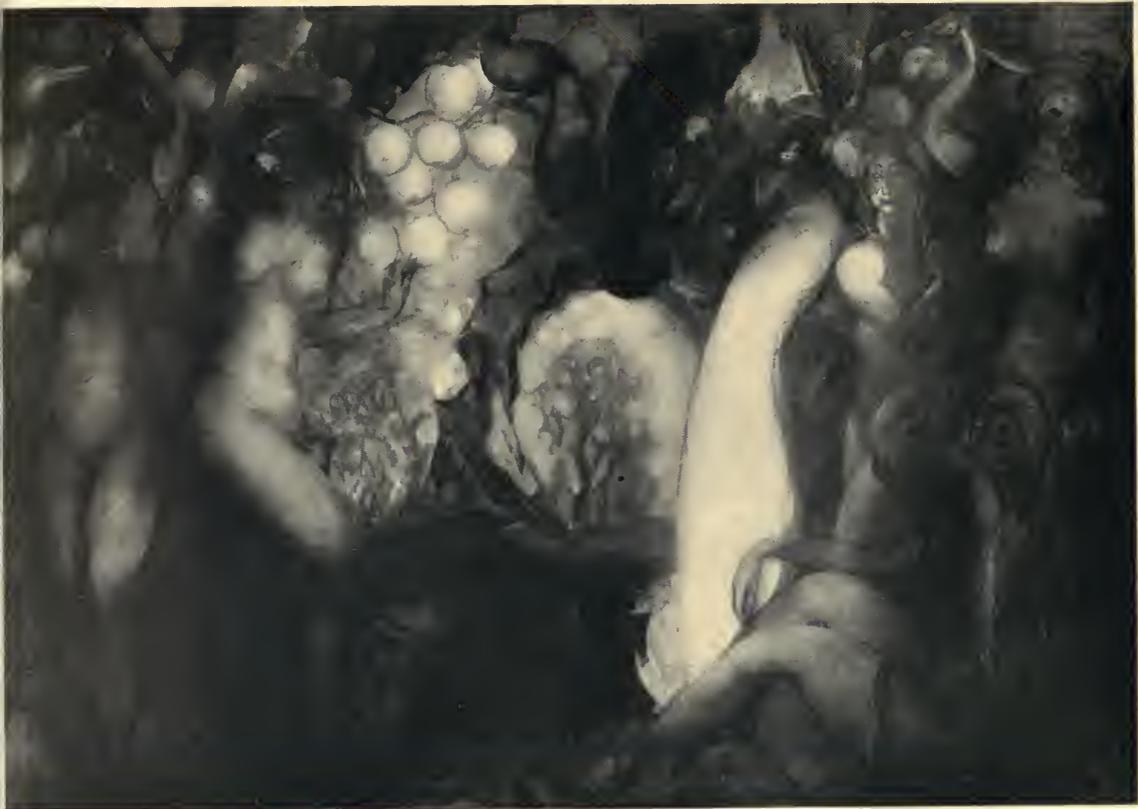
GABRIEL SCHILLING'S FLIGHT





BRONZE HORSES, ST. MARKS





THE GARDEN OF THE HESPERIDES





PORTRAIT OF THE ARTIST'S DAUGHTER



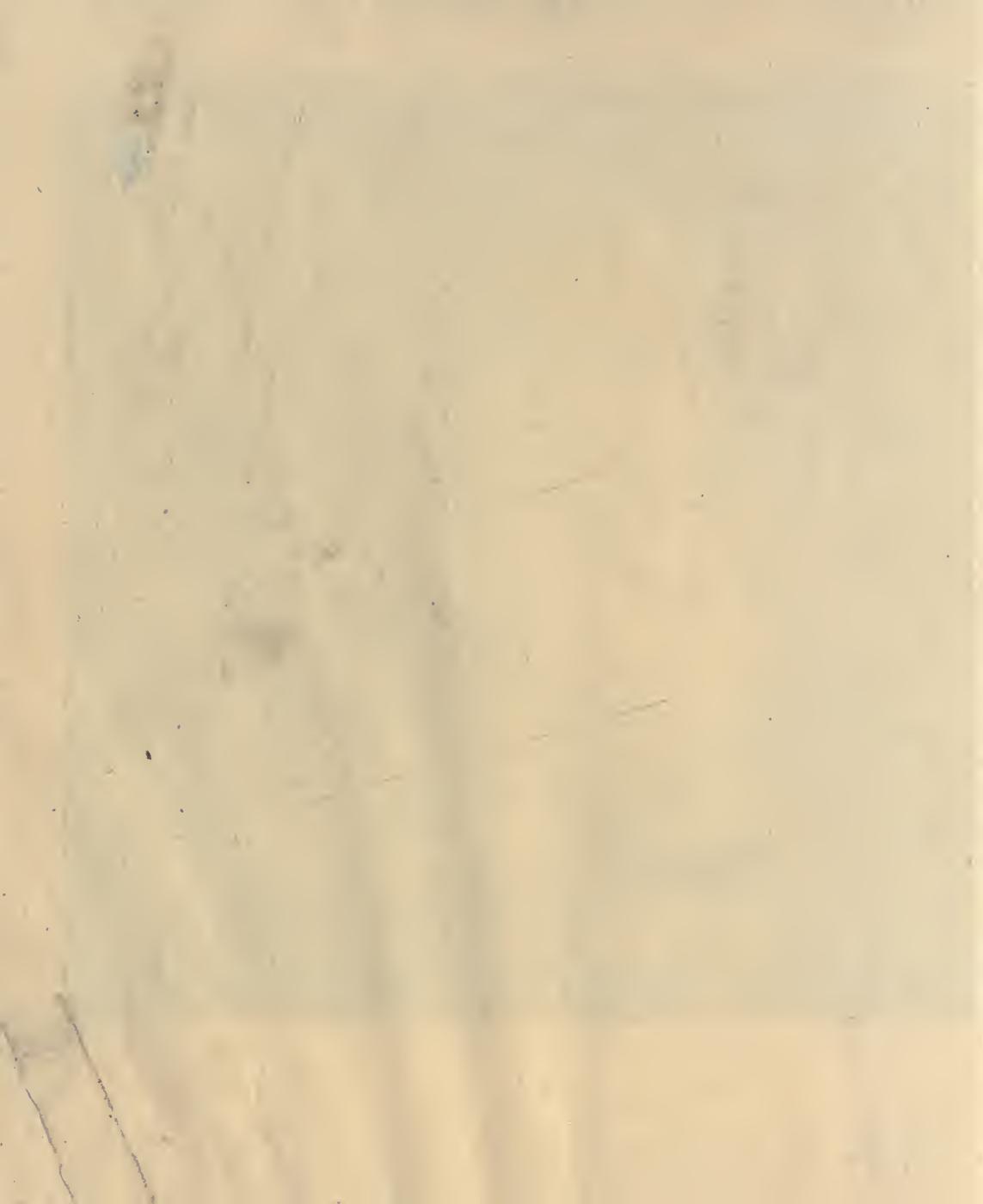


REBECCA AT THE WELL





BUDDHA AND POMEGRANATES











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